

Hal Leonard Guitar
**RECORDED
VERSIONS™**
With Notes & Tab

**AUTHENTIC RECORD
TRANSCRIPTIONS**

IRON MAIDEN

SEVENTH SON OF A SEVENTH SON



IRON MAIDEN

SEVENTH SON OF A SEVENTH SON

Transcribed by LARRY GIANNECHINI

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NOTATION LEGEND

Four musical examples showing bends on a treble clef staff. Each example has a guitar staff below with fret numbers and labels. The first example shows a half-step bend from fret 12 to 12.5, labeled 'Bend (half step)'. The second shows a full-step bend from fret 12 to 13, labeled 'Bend'. The third shows a whole-step bend from fret 12 to 13, labeled 'Bend (whole step)'. The fourth shows a whole-and-a-half-step bend from fret 12 to 15, labeled 'Bend (whole and half steps)'.

Bend
(half step)

Bend

Bend
(whole step)

Bend
(whole and half steps)

Four musical examples showing advanced bends. The first shows a two-whole-step bend from fret 12 to 14, labeled 'Bend (two whole steps)'. The second shows a bend and release from fret 13 back to 12, labeled 'Bend and Release'. The third shows a hold bend from fret 13 to 13.5, labeled 'Hold Bend'. The fourth shows a prebend (ghost bend) from fret 15 to 14, labeled 'Prebend (Ghost Bend)'.

Bend
(two whole steps)

Bend and Release

Hold Bend

Prebend
(Ghost Bend)

Four musical examples showing vibrato and rake strings. The first shows standard vibrato on fret 15, labeled 'Vibrato'. The second shows wide vibrato on fret 15, labeled 'Wide Vibrato'. The third shows vibrato with a vibrato bar on fret 15, labeled 'Vibrato with Vibrato Bar'. The fourth shows rake strings on fret 12, labeled 'Rake Strings'.

Vibrato

Wide Vibrato

Vibrato with Vibrato Bar

Rake Strings

Five musical examples showing slides and hammer-ons. The first shows a legato slide from fret 17 to 15, labeled 'Legato Slide'. The second shows a shift slide from fret 17 to 15, labeled 'Shift Slide'. The third shows a pull-off from fret 17 to 15, labeled 'Pull-Off'. The fourth shows a hammer-on from fret 17 to 18, labeled 'Hammer-On'. The fifth shows a vibrato bar dive and return from fret 18 to 0, labeled 'Vibrato Bar Dive and Return'.

Legato Slide

Shift Slide

Pull-Off

Hammer-On

Vibrato Bar
Dive and Return

w/Bar
 T A B
 5 7 (9) 15 15 15 7
 B 1½ Full 1½
 8va- B R B
 A.H. 8va
 Sounding pitch: A A.H.

Vibrato Bar Scooping

Ghost Note

Articulated Bend and Release

Artificial Harmonic (with pick)
(Overtone of 5th generated)

A.H. 8va- Harm.
 A.H. Harm.
 7 12 0 12 17 15 12
 2 12fr.
 A.H. T.
 T P P

Pure Artificial Harmonic
(octave)

Open Harmonic

Tap Artificial Harmonic

Tap-On Technique

B B ½ T
 P.M. B (¼)
 4 11 2 2 0 7

Bend and Tap-On
Technique

Percussive Tone
(Muffled) (Finger mute)

Heavy Muting
(P.M.) (Palm Mute)

Slight Bend (Microtone)

Trem. P.S. Trem.
 9 7 9 10 9 10 8
 P.S.

Staccato
(shote notes)

Choppy Phrasing
(extreme staccato)

Pick Scrapes

Tremolo Picking

B B Full Muted- tr
 9 7 9 7 5 (9 7) 9
 9 7 5

Unison Bend

Muting (distinct pitches)

Trill

CONCERNING NOTATION

In an effort to present a more accessible and comprehensible format in these transcriptions, certain aspects of phrasing have been simplified. You will notice the omission of the obligatory redundant characters in the tab and standard notation. The letters (B for Bend, S for Slides, H for Hammer-on, etc.) have been removed in favor of the graphic symbols alone:

8va-----

This will yield a two-fold benefit. First, the transcribed score itself will have an uncluttered look which is easier to perceive visually providing a shortcut in the learning process. Second, this format will encourage you, the player, to make the necessary transition from a "tab-only" reader to a guitarist who will begin to relate to standard melodic notation - opening the doors to the worlds of Bach, Paganini, Beethoven, Debussy, Stravinsky and Coltrane. In this format, the laws of common sense will prevail. The following phrase will serve to illustrate the logic of this less cumbersome notation:

8va-----

8va-----

MOONCHILD

Words and Music by
ADRIAN SMITH and BRUCE DICKINSON

A Slow $\text{♩} = 104$
Intro—rubato
Em/B

Sev - en dead - ly sins, sev-en ways to win. Sev - en ho - ly paths to hell and your
Sev - en down-ward slopes sev-en blood-ied hopes. Sev - en are your burn-ing

Em/B 2. C/G D/A rit. ----- 1. C/G

trip begins. fires. Sev - en your de-sires. Fade in with Volume Control

B Heavy Rock $\text{♩} = 126$
(synth cue)

E5

C (synth figure cont.)

G/F#

E5 P.M.

D E5 C/E D/E

I am_ he, the born - less_ one the fal - len an - gel
Count the_ heads of those un - born, the ac - cur - sed ones_ I'll

E C/E

watch - ing_ you. Bab - y - lon, _ the scar - let_ whore_ I'll
find them all. _ And if you_ die_ by your own_ hand_ as a

P.M.

D/E E C/E

in - fil - trate_ your grat - i - tude_ Don't you_ dare_ to save your_ son,_
su - i - cide, _ you shall be damned. _ And if you_ try_ to save your_ soul, _ I

P.M. P.M.

D/E E

kill him_ now and save the young_ ones. _ Be the_ moth - er of a birth
will tor - ment_ you. You shall not grow old _ with ev - 'ry_ se - cond and

P.M. P.M. P.M.

C/E D/E C5 D5

stran - gled babe. Be the de - vil's own. _ Lu - ci - fer's my name; _
pass - ing_ breath, you'll be so a - lone _ your soul will bleed to death. _

P.M. P.M. P.M.

E

2nd ending on D.S. only

Em

moon child hear the

Figure "A" Guitar I

Figure "A" Guitar I

12 12 10 10 10 10 1/2 (10) 8 9

Figure "A" Guitar II

Figure "A" Guitar II

0 0 3 2 7 7 1/2 (7) 5 7

D

man - drake scream:

man - drake scream:

man - drake scream:

12 12 10 10 10 10 1/2 (10) 8 10 8 10 8 9 7 9

Figure "A" Guitar II

0 0 3 2 7 7 1/2 (7) 5 7 5 7 5 7 5 7

Cmaj7 D

Moon child o - pen the sev - enth seal.

1. 2., 3.

I

Em D

Moon child you'll be mine soon child.

Repeat Figure "A"

Cmaj7 D

Moon child, take my hand to - night.

to Coda \oplus

F B5 C Bsus4

The twins they are ex - haust - ed; Sev - en is this

sustain notes →

10 10 (10) 8 10 8 10 8 9 7 9

2 4 4 3 5 5 2 2 2

B5 C A5 B5

night. Gem - i - ni is ris - ing as the red lips kiss to bite.

sustain notes →

2 4 4 2 4 4 2 3 0 2 4 4

G/B A/B B5

Sev - en an - gels, sev - en de - mons bat - tle for his soul. When

P.M. P.M. P.M. P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

G/B

Ga - bri-el lies sleep - ing, this child was born to die.

P.M. P.M. P.M. P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

G

[illegible]

H

Ensemble
Guitar I

8va-----
Harm.

Full Full $\frac{1}{2}$ Full Full $\frac{1}{2}$ ③ 3rd Fret w/Bar

TAB

Guitar II

2 2 1 2 0 0 2 2 1 2 0

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music. The bottom staff is a guitar TAB staff, indicated by a 'T' and 'B' on the left. It contains four measures of fret numbers corresponding to the notes in the top staff. The fret numbers are: Measure 1: 2, 2, 1; Measure 2: 3, 0, 0; Measure 3: 2, 2, 1; Measure 4: 3, 0, 0. There are also some additional markings like '1/8' and '1/4' below the TAB staff in the second and fourth measures, likely indicating the rhythm of the fretted notes.

A5

Guitar Solo Guitar II plays rhythm figures

I

6 6 6 6 6 6 6 6

T T T T T T T T T T T T T T T

12 9 10 12 10 9 12 9 10 12 10 9 12 9 10 12 10 12 7 9 12 7 9 12 7 9 12 7 9 12 7 9 12

6 6 6 6 6 6 6 6

T T T T T T T T T T T T T T T

5 7 12 5 7 12 5 7 12 5 7 12 5 7 12 5 7 12 5 7 12 4 5 12 4 5 12 5 4 12 5 4 12 5 4

7 8 10 7 8 10 8 10 12 15 12 13 12 13 15 13 15 15 15 13 15 13

Full Full Full

6 6 6 6

12 13 12 15 13 12 15 13 13 12 15 13 12 13 15 12 13 15 13 12 15 13 12

Full

J B5 C Bsus4 B5

One more dies... and one more lives... One ba-by cries... one moth-er grieves... For

sustain notes →

2 4 4 3 5 5 2 2 2 2 4 4

all the sins_ you will com-mit, you'll beg for-give - ness and none I'll_ give. A

C A5 B5

TAB 2 4 4 2 3 0 2 4 4

web of fear shall be your coat to clothe you in_ the_ night. A

G/B A/B B5

P.M. P.M. P.M. P.M.

TAB 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

luck-y es - cape_ for you, young_man, but_ I'll see you damned in end - less night.

G/B D. S. al Coda

P.M. P.M. P.M. P.M.

TAB 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

CODA E5 E5

TAB 2 4 2 2 4 2 3 4 2 3 4 2 2 4 4 2 2 4 2 3 4 2 3 4 2 2 4 4 2 2

INFINITE DREAMS

Words and Music by STEVE HARRIS

A $\text{♩} = 138$
Introduction
Em C D C
Guitar 2

Full Full Full Full Full Full

TAB

Guitar 3

TAB

Guitar 4

TAB

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Em C D C

Full Full Full Full Full Full

12 10 (10) (10) 8 10 10 10 (10) (10) 8 10 10 (10) 8 10

2 4 5 4 5 4 5 3 4 5 4 5 4 5 5 4 5 5 4 5 3 4 5 4 5 3 4 5 4 5

9 7 7 7 9 7 5 3 3 3 5 3 7 5 5 5 7 5 5 3 3 3 5 3

Enter Guitar I

Guitar 1

Full Full Full Full Full Full

15 15 (15) 13 15 15 15 (15) (15) 13 15 15 (15) 13 15

Guitar 2

Full Full Full Full Full Full

12 10 (10) (10) 8 10 10 10 (10) (10) 8 10 10 (10) 8 10

Guitar 3

2 4 5 4 5 4 5 3 4 5 4 5 4 5 5 4 5 5 4 5 3 4 5 4 5 3 4 5 4 5

Guitar 4

9 7 7 7 9 7 5 3 3 3 5 3 7 5 5 5 7 5 5 3 3 3 5 3

Em 1. Csus Dsus 2. Csus Dsus

wild - er dreams. }

let ring

overdub

Heavier Rock

C Em C5 D5 Em

Some-one cross-ing, I can-not move, stand-ing rig-id, a
 Rest-less sleep the minds in tur-moil; one night-mare ends an -

(overdrive amp. sound)

(add Guitar II 2nd time)
 overdrive amp sound

C5 D5 Em C5 D5

night-mare stat - ue. What a dream, when will it end and will
 noth - er fer - tile, it's get-ting to me. So scared to sleep, but

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "night-mare stat - ue. What a dream, when will it end and will noth - er fer - tile, it's get-ting to me. So scared to sleep, but". Above the staff are chord markings: C5, D5, Em, C5, and D5. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with a corresponding tablature (TAB) below it. The TAB includes fret numbers such as 3, 5, 7, 9, and 0.

Em 1. Csus Dsus 2. Csus Dsus

I tran - scend?_ in too deep._
 scared to make now, _

The second system of the musical score continues with three staves. The top staff is a vocal line in treble clef with the lyrics: "I tran - scend?_ in too deep._ scared to make now, _". Above the staff are chord markings: Em, 1. Csus Dsus, and 2. Csus Dsus. The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with a corresponding tablature (TAB) below it. The TAB includes fret numbers such as 0, 3, 5, 7, and 9. The system concludes with a double bar line and repeat signs.

E - ven though it's reached new heights, I rath - er like the rest - less nights. It
Can't be all co - in - ci - dence; too man - y things are ev - i - dent. You

Em C5 D5 3
makes me won - der, makes me think there's more to this. I'm on the brink, it's
tell me you're an un - be - liev - er spir - i - tual - ist. Well, me, I'm nei - ther.

Gm Eb5 F5
not the fear of what's be - yond, it's just that I might not re - spond. I
Would - n't you like to know the truth of what's out there? I have the proof, and

Gm Eb5 1. F5 2. F5
have an in - terest al - most crav - ing, would I like to get too far in it.
find out just which side you're on. Where would you end, in heav - en or in

E

Instrumental

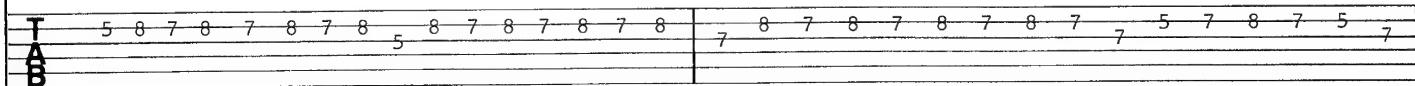
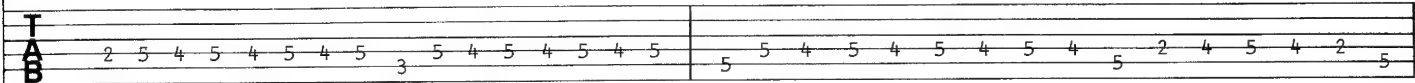
Em

C

D



hell?

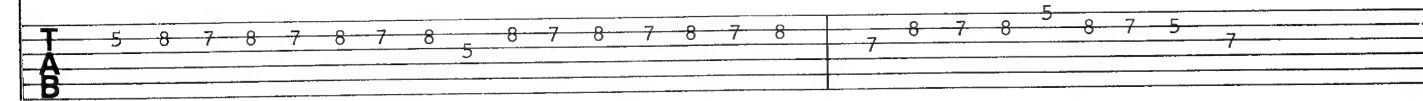
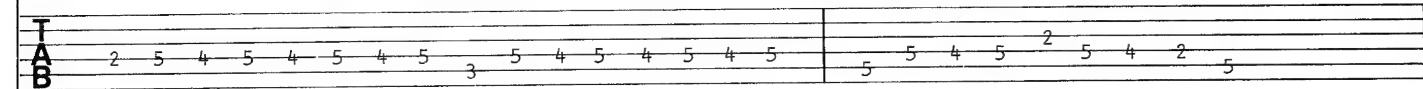
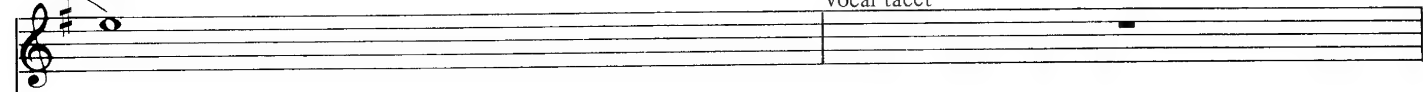


Em

C

D

vocal tacet



Em C D

TAB 2 5 4 5 4 5 4 5 3 5 4 5 4 5 4 5 5 5 4 5 4 5 4 5 4 4 5 2 4 2 5 4

Em C D

TAB 5 8 7 8 7 8 7 8 5 8 7 8 7 8 7 8 7 8 7 8 7 8 7 7 5 7 8 7 5 7

Em C D

TAB 4 2 4 2 4 2 4 4 2 4 2 4 2 4 4 2 4 2 4 2 4 2 4 5 2 4 2 5 4

Em C D

4 2 4 2 4 2 4 | 4 2 4 2 4 2 4 | 4 2 4 5 4 2 5 4

F Driving triplets E C D E C

2 2 2 2 2 2 | 3 3 3 3 3 3 | 5 5 5 5 5 5 | 4 5 4 5 4 5 | 2 2 2 2 2 2 | 3 3 3 3 3 3

D5 G

7 7 7 7 7 7 | 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 2 2 2 2 3 5

Em D G5 C5 D5 Em D

2 2 2 2 2 2 | 5 5 5 5 5 5 | 5 5 7 | 2 2 2 2 2 2 | 5 5 5 5 5 5

G5

5 5 5 5 5 5 | 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 2 2 2 2 3 5

F5 C5 G5 F5 C5 1. G5

8va--- Harm. Harm.

③ 5th Fret Harm. ③ 12th Fret Harm.

3 2 0 3 2 0 3 5 3 2 0 3 2 0 3 0

G 2. Em C

5 5 7 8 8 5 7 8 7 8 5 5 7 8 8 5 7 8 7 8

5 5 2 4 4 5 3 4 2 4 5 5 2 4 4 5 3 4 2 4

D Em/B C D

5 5 7 8 8 5 7 8 7 8 5 5 7 8 8 5 7 8 7 8

5 5 2 4 4 5 3 4 5 4 5 5 2 4 4 5 3 4 2 4

H Vocal F#5

Help me, — help me to find my true self, with-out see - ing the
 Save me, — save me from tor - tur-in' my - self, e - ven with - in my

1. F#5 E5 2. A

fu - ture. — dreams. —

I Instrumental Guitar Solo Em

Full 10 Full (10) Full (10) Full (10) 8 7 12

Figure "A"

0 0 0 9 7 9 0 0 0 9 7 9 0 0 0 5

Guitar II continues playing Figure "A"

Full 15 (15) 14 12 15 13 12 14 12 16 16 12 14 12 11 7 13 12 10 10 8 7 12 10 8

Guitar II continues with Figure "B"

Figure "B" continues

Musical notation system 1, featuring a treble clef staff with a key signature of two sharps (F# and C#). The melody consists of eighth notes, many of which are beamed in groups of three (trios). Below the staff is a guitar tablature (TAB) with two staves, showing fret numbers corresponding to the notes in the melody.

Musical notation system 2, featuring a treble clef staff with a key signature of one sharp (F#). The melody includes dotted eighth notes and eighth notes. Above the staff, a box labeled 'J' is followed by the chord 'Em', and the chord 'C' is indicated above the final measure. Below the staff is a guitar tablature (TAB) with two staves, showing fret numbers.

Musical notation system 3, featuring a treble clef staff with a key signature of one sharp (F#). The melody includes dotted eighth notes and eighth notes. Below the staff is a guitar tablature (TAB) with two staves, showing fret numbers.

Musical notation system 4, featuring a treble clef staff with a key signature of one sharp (F#). The melody includes dotted eighth notes and eighth notes. Above the staff, the chord 'D' is indicated above the first measure, and the chord '1. Em/B' is indicated above the second measure. The final measure is marked with the chords 'C D'. Below the staff is a guitar tablature (TAB) with two staves, showing fret numbers.

Musical notation system 5, featuring a treble clef staff with a key signature of one sharp (F#). The melody includes dotted eighth notes and eighth notes. Below the staff is a guitar tablature (TAB) with two staves, showing fret numbers.

K Slower $\text{♩} = \text{m.m. } 88$
Vocal

2. B5 C5 D5 Em C5 D5

There's got to be just more to it than this; or tell me why do we ex - ist?

Em C5 D5

I'd like to think that when I die I'd get a chance, an - oth - er time,

Gm Eb5 F5

and to re - turn and live a - gain re in - car - nate, and play the

Gm Eb5 F5 rit. - - - Em

game a - gain and a - gain and a - gain, and a - gain.

CAN I PLAY WITH MADNESS

**Words and Music by ADRIAN SMITH,
BRUCE DICKINSON and STEVE HARRIS**

♩ = 138
Vocal Intro (*A cappella*)

Can I _____ play _____ with _____ mad - ness? _____

no repeat 2nd time

Dsus4 D Dsus4 D Dsus4

TAB

TAB

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B

Verse

D

D5/C

1. Give me the sense to won - der
2. I screamed a-loud to the old man. I said, "Don't

Light P.M.

Light P.M.

TAB

G/B

Dsus4

D

Dsus4

D

Dsus4

won - der if I'm free.
lie and don't say you don't know."

Light P.M.

TAB

D

D5/C

Give me a sense of won - der.
I say you'll pay for this mis - chief, ah to in

Light P.M.

Light P.M.

TAB

G/B

Dsus4

D

Dsus4

D

Dsus4

know I can be me.
this world or the next.

Light P.M.

TAB

D D5/C

Oh, Give me the strength to hold my head up,
and then he fixed me with a freez - ing glance_ and the

Light P.M.

G/B Dsus4 D Dsus4 D Dsus4

spit back in their face. in his eyes. He said, "D'you
hell fires. raged

Light P.M.

D D5/C

Don't need no key to un - lock this door. Gon-na
want to know the truth, son. Lord, I'll tell you the truth. Your

Light P.M.

G/B D5 A5 D5 A5 D5 A5

break down the walls, break out of this bad place.
soul's gon-na burn in the lake of fire."

Light P.M.

C

Chorus

Bm

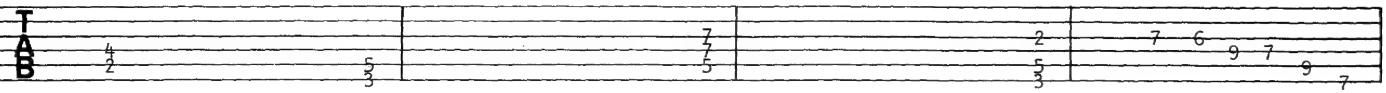
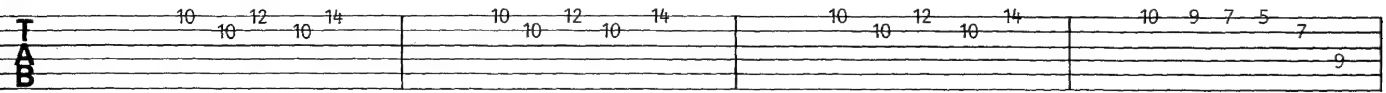
G

D

A



"Can I play with mad - ness." The pro-phet stared at his cry - stal ball.____



Bm

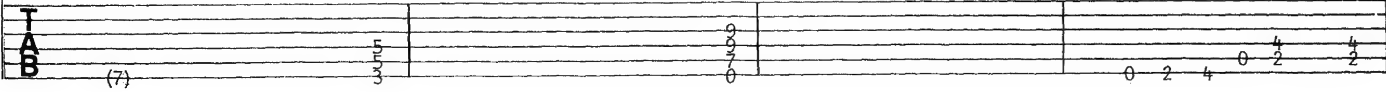
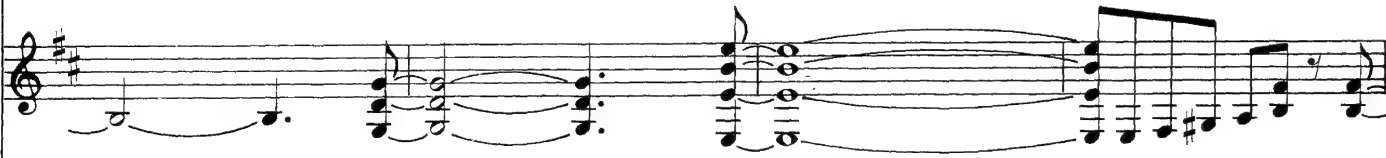
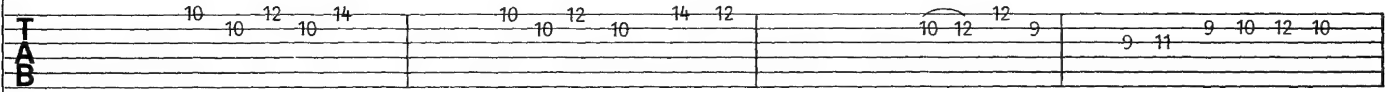
G5

E5

Bm



"Can I play with mad - ness?" There's no vis-ion there_ at all.____



1. D5 D5/C

Oh, _____ said, "You're too blind__

Light P.M. Light P.M.

TAB 3/5 0 0 0 0 0 0 0 0 0 0 0 0 3/3 0 0 0 0 0 0 0 0 0 0 0

G/B Dsus4 D Dsus4 D Dsus4

to see. _____ Umm.

Light P.M.

TAB 3/2 0 0 0 0 0 0 0 0 0 0 0 3/2 3/2 3/2 3/2 3/2

D = 178 Instrumental

2. Em "Oh, _____ G5 Em Listen to me," G5

TAB 2 2 2 2 5 2 5 2 2 2 2 5 2 5

A5 said the Em prophet. G5 (percussive pick strum)

TAB (5/3) 2/5 2 2 2 2 5 2 5

Em G5 A5 Gm Bb5

TAB 2 2 2 2 5 2 5 7/5 5 5 5 5 3 5 8/6

Gm Bb5 C5 Gm Bb5

5 5 5 5 3 5 5 5 5 3 5

Gm Bb5 C5

(percussive pick strum)

5 5 5 5 3 5 3 5

(*Guitar is utilizing an electronic harmonizer a perfect 5th above each pitch.)

Guitar Solo

E Em

15 15 15 15 (15) 15 (15) 12 15 15 15 15

2 2 2 2 5 2 2 2 2 5 2 3

(15) 7 7 (7) (7) 5 7 7 (7) (7) 5 7 (7) 17 15 17

(2) (3) 7 2 2 2 2 3 2 5 3

Full 17 (17) 15 17 15 20 Full 20 (20)

12 11 13 13 (13) 11 12 13 13 11

2 2 2 2 5 2 5 7 5 5 5 5

D5 A5 D5 A5 D5 A5

slide pick on strings

(3)

7 5 7 5 7 5 7 5 7 5 7 5

F *A cappella voices* *D. S. al Coda*

"Can I ___ play ___ with ___ mad -

Guitar I and II

⊕ *CODA*

Can I ___ play ___ with ___ mad - ness. ___

THE EVIL THAT MEN DO

Words and Music by
ADRIAN SMITH, BRUCE DICKINSON and STEVE HARRIS

A Introduction
Em
overdrive amp. tone

♩ = 132

Full

Full

Full

Full

clean amp. tone

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C C D5 Em

Full Full Full Full Full

D5 C E5

Full Full

B Heavy Rock

E5 D5 G5 E5 D5 G5 C5 C5 E5

The musical score is written for guitar and includes standard notation, tablature, and chord diagrams. The first system features a melody line with eighth and sixteenth notes, a bass line with sustained notes, and a guitar tablature line with fret numbers and 'Full' markings. The second system continues the melody and bass lines. The third system, labeled 'B Heavy Rock', introduces a new melody line with chords (E5, D5, G5, E5, D5, G5, C5, C5, E5) and a corresponding guitar tablature line. The fourth system continues the 'Heavy Rock' section with a different melody line and tablature. The key signature is one sharp (F#).

C Verse
E5

Love is a ra - zor and I walked the line on that

PM

PM

C5

sil - ver blade. Slept in the

D5 E5 C5 G5

I will call her name out loud. I will bleed for her;

2 3 0 2 0

D5 C5

if I could on - ly see her now.

Harm.

sounding "C" 8va

7 5 5 4 2 5 4 5 2 3

D Bridge

E5 D

Liv-ing on a ra-zor's edge; bal-anc-ing on___ a ledge_

T
B

3 7 5 7 7 9 7 5 7 9 7 7 5 7 7 9 7 5 7 5 9

C D C

Liv-ing on a ra-zor's edge; bal-anc-ing on___ a ra - zor,_

T
B

(9) 7 5 7 7 9 7 5 7 9 7 7 9 5 7 9 5 5

E5

bal-anc-ing on___ a ra - zor. Liv-ing on a ra-zor's edge,

D

C

D

E5

bal-anc-ing on___ a ledge. You know,___ you know___ the e -

E Chorus

E Chorus

The image shows a musical score for the chorus of the song "The Evil That Men Do". It consists of three staves: a vocal melody staff in treble clef with a key signature of one sharp (F#), a piano accompaniment staff in treble clef, and a guitar tab staff in bass clef. The vocal melody includes lyrics: "- vil that men do lives on and on. The e -". The piano accompaniment features chords and arpeggiated figures. The guitar tab staff shows fret numbers and includes two "Full" markings with arrows pointing to specific fretted notes. Chord symbols C5, D5, and E5 are written above the vocal staff.

- vil that men do lives on and on. The e -

Full

Full

The musical score for 'The Eyes of the Men' is presented in three systems. The first system features a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'vil that men do lives on and on. The e -' are written below the staff. The second system continues the vocal melody and includes a guitar accompaniment in the third system. The guitar part is written in standard notation with a key signature of one sharp and a common time signature. It includes a 'Full' instruction with a bracket indicating a full barre. The third system shows the continuation of the guitar accompaniment, with a 'Full' instruction and a bracket indicating a full barre. The score is for a guitar and voice duet.

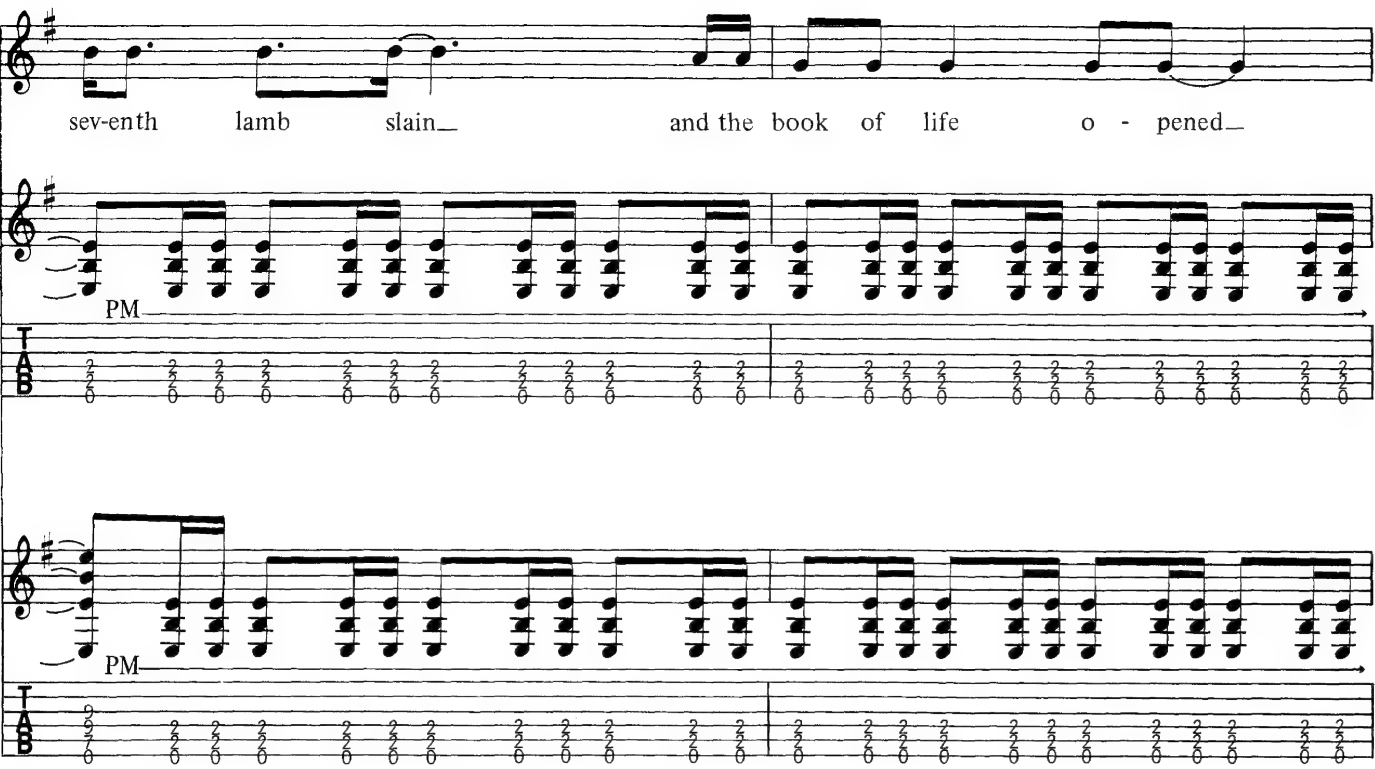
The musical score is presented in three systems. The first system features a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are: "vil that_ men do___ lives on and on._____ The e -". Above the melody, there are four fret markers: C5, D5, and E5, indicating specific notes on the guitar. The second system continues the vocal melody with the lyrics: "The e -". The third system shows the guitar tablature for the accompaniment, with fret numbers 7, 5, 7, 7, (7), 5, 7, 7, and (7) indicated. The tablature is written on a six-line staff with a 'TAB' label on the left. The lyrics "Full" are written above the tablature staff, with arrows pointing to the 7th and (7) frets.

The image displays a musical score for the song "The Wind" by The Beatles. It consists of three staves. The top staff is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are: "vil that_ men do___ lives on and on.____". Above the melody, there are two notes labeled "C5" and "A5". The middle staff is a piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is a guitar tablature in bass clef, showing fret numbers (7, 5, 7, 7, 7, 5, 7) and a "Full" instruction with an arrow pointing to the 7th fret. The tablature also includes a "wh" (whistle) instruction and a "Z" (mute) instruction.

sev-enth lamb slain— and the book of life o - pened—

PM

PM



C5 E5

for— me.



C5 G5 D5

And I will pray for you. Some

E5 (vocal duet overdub) C5 G5

day I may re - turn. Don't you cry for me;

D5 C5

be - yond is where I learn.

Harm.

sounding "C" 8va

E5

Liv - ing on a ra - zor's edge;

bal-anc - ing on a ledge. Liv - ing on a

D

ra - zor's edge you know, you know the e -

C D E5

- vil that men do lives on and on.

(on D. S. line becomes less prominent)

Full

The e - vil that men do lives on and on.

Full

Full

The e - (S) The e -

to Coda

Full

F Instrumental Section

E5

Guitar Duet

Em C D

1.

2.

Guitar Solo

F#m11 G

8va

D5

E5

Full

hold bend/wide vibr.

sustain chord tones

PM

sustain chord tones

sustain chord tones

The score is written for two guitarists. The first system consists of two measures. The first measure has a treble staff with eighth-note triplets and a bass staff with a simple pattern. The second measure continues the triplet pattern. The second system also has two measures. The first measure features a 'Guitar Solo' section with a treble staff showing a bend and vibrato, and a bass staff with a more complex pattern. The second measure continues the solo with sustain techniques. The third system has two measures. The first measure has a treble staff with a bend and vibrato, and a bass staff with a simple pattern. The second measure continues the bend and vibrato. The fourth system has two measures. The first measure has a treble staff with a bend and vibrato, and a bass staff with a simple pattern. The second measure continues the bend and vibrato.

Musical score system 1 (Measures 1-4):
 Treble staff: Melodic line with notes and slurs. Chord markings: Bm11, F#m11.
 Bass staff: Fret numbers (9, 10, 9, 10, 12, 9, (9), 9, 9, 9, 9, (9), 10, 9, 12, 9, 9). Annotations: Full, 1/2, w/Bar, Full, hold bend, Full.

Musical score system 2 (Measures 5-8):
 Treble staff: Chordal accompaniment with sustained notes.
 Bass staff: Fret numbers (7, 5, 0, 0, 2, 0, 0, 0, 2).

Musical score system 3 (Measures 9-12):
 Treble staff: Melodic line with slurs. Chord markings: D5, E5, F#m11.
 Bass staff: Fret numbers (9, 10, 7, 12, 8, 9, 10, 7, 12, 12, 9, 11, 16, 16, 17, 16, 17, 16, 16). Annotations: Full, Full, Full w/Bar, 3, 3.

Musical score system 4 (Measures 13-16):
 Treble staff: Chordal accompaniment with sustained notes. Annotation: sustain chord tones.
 Bass staff: Fret numbers (0, 0, 0, 7, 5, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

Musical score system 5 (Measures 17-20):
 Treble staff: Melodic line with slurs. Chord markings: D5, B5, C5. Annotation: 8va.
 Bass staff: Fret numbers (16, 14, 14, 16, (16), 19, 19, 17, 16, 17, 16, 17, 16, 17, 15, 19, 21, 19, 17, 19, 17, 18, 16, 19, 17). Annotations: 3, 1/2, Full, 3, 3.

Musical score system 6 (Measures 21-24):
 Treble staff: Chordal accompaniment with sustained notes. Annotation: 8va.
 Bass staff: Fret numbers (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

H Bridge Vocal D. S. al Coda D

E5

Liv-ing on a ra-zor's edge, bal-anc-ing on a ledge.

Guitar I and II

CODA E5 Guitar Fills C Am

- vil, the ev - vil the e - vil that men do.

The e - vil, the e - vil, the e -

- vil that men do.

Full (12) Full (13)

Em

hold bend

Full (10)

Am E5 E5

Full (7)

2 4 5 4 2 5 2 2 4 5 4 2 5 2 9 9

SEVENTH SON OF A SEVENTH SON

Words and Music by STEVE HARRIS

Hard Rock ♩=200

A Introduction

Guitar I

Guitar II

1., 2., 3. 4.

(2) (5)

B Vocal

1. Here they stand, broth - ers_ them
2. Here the birth from an un bro - ken
3. Then they watch the pro - gress_ he

Guitar I and II
E5

TAB

all. line. makes. The All Born good the and the sons, heal e - er, vil, di - the which

vid - ed they fall. Here a -
sev - enth his time un - know - ing - ly
path will he take? Both of them

wait the birth of the son; the
 blessed. And as his life un folds,
 try ing to ma nip u late the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "wait the birth of the son; the blessed. And as his life un folds, try ing to ma nip u late the". Below the vocal line is a guitar line in treble clef, and below that is a bass line in bass clef. The guitar line consists of a series of chords, and the bass line consists of a series of notes.

sev - enth, the hea - ven - ly, the cho - sen
 slow - ly un - veil - ing the pow - er, he
 use of his pow - ers be - fore, it's too

The second system of music continues the vocal line with the lyrics: "sev - enth, the hea - ven - ly, the cho - sen slow - ly un - veil - ing the pow - er, he use of his pow - ers be - fore, it's too". The guitar and bass lines continue with similar patterns.

one.
 holds. }
 late. }

Oh.

C5 Rhythm Guitar

The third system of music features a vocal line with the lyrics: "one. holds. } late. } Oh.". Above the vocal line, there is a box containing the letter "C" and the text "C5 Rhythm Guitar". The guitar line in treble clef shows a series of notes, and the bass line in bass clef shows a series of notes. The system ends with a double bar line.

C5 E5

8 8 8 10 8 7 8 7 8 7

C5

9 8 8 8 10 8 7 8

E5 no repeat on D. S. gliss.

(8) 8 8 8 10 8 7 8 7 8 7 9 7 12

D

Sev-enth son of a sev-enth son sev-enth son of a sev-enth son,

2 2 2 0 2 5 2 2 0 2 2 2 5 2 5 2 2 5 4

repeat on D. S.

— sev-enth son of a sev-enth son, — sev-enth son of a sev-enth son. —

Oh. — Oh. —

Oh. — Oh. —

Oh. —

Oh. —

Oh. —

to Coda \oplus D.S. al Coda

Oh. —

CODA E5 F E5 Slower ♩ = 160

(Oh.)

PM

TAB

TAB

C5

(Oh.)

PM

TAB

TAB

C5

TAB

Em/B

PM

TAB

2 2 4 2 4 5 2 4 | 5 2 5 2 4 5 4 5

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#), showing a half-note chord Em/B (E3, B3) with a long slur over it. The middle staff is a treble clef with a key signature of one sharp, showing a melodic line of eighth notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. Below the staff is a 'PM' (palm mute) line with an arrow pointing right. The bottom staff is a guitar TAB with a 'T' and 'B' at the start, showing fret numbers: 2, 2, 4, 2, 4, 5, 2, 4 in the first measure, and 5, 2, 5, 2, 4, 5, 4, 5 in the second measure.

D5

gliss.

PM

TAB

2 2 4 2 4 5 2 4 | 5 2 5 2 4 5 4 5

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp, showing a half-note chord D5 (D5, A5) with a long slur over it. The second measure of the first staff shows a glissando (gliss.) starting from D5 and sliding down. The middle staff is a treble clef with a key signature of one sharp, showing a melodic line of eighth notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. Below the staff is a 'PM' (palm mute) line with an arrow pointing right. The bottom staff is a guitar TAB with a 'T' and 'B' at the start, showing fret numbers: 2, 2, 4, 2, 4, 5, 2, 4 in the first measure, and 5, 2, 5, 2, 4, 5, 4, 5 in the second measure.

Instrumental

Em

C5

PM

Guitar overdub

PM

D5

L'istesso

G

Spanish guitar style

Am

PM

let ring

overdub

swell with volume control
Harm.

overdub

swell with volume control
Harm.

Fm

A. H. overdub

overdub

swell with volume control

A. H. overdub

Am

sustain E

Spoken:
Today is born the seventh son born

7 8 7 9 7 8 7 9 7 8 7

7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

of woman the seventh son

9 7 8 7 9 7 8 7 9 7 8 7

7 10 7 10 7 10 7 10 7 10 7 10 7 10 7 10 7 10

and he, in turn, of a seventh son. He has the power to heal,

The image displays a musical score for the song "The Wind" by The Beatles. It consists of two systems, each with a guitar staff and a bass staff. The guitar staves are in treble clef with a key signature of one sharp (F#). The bass staves are in bass clef. The guitar parts feature a melodic line with eighth and sixteenth notes, while the bass parts provide a rhythmic accompaniment using eighth and sixteenth notes. The score is divided into measures by vertical bar lines, and the time signature is 4/4. The guitar staff includes a capo position of 5, indicated by a '5' over the staff. The bass staff includes a capo position of 5, indicated by a '5' over the staff. The guitar staff also includes a capo position of 4, indicated by a '4' over the staff. The bass staff includes a capo position of 4, indicated by a '4' over the staff.

he has the gift of the second sight, he is the chosen one. So it

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in G major (one sharp) and 4/4 time. The vocal part is in G major and 4/4 time. The guitar part includes a melodic line and a bass line. The vocal part includes a melodic line and a bass line. The guitar part includes a "TAB" section with fret numbers. The vocal part includes a "Fm" (F minor) chord and a "sustain C" instruction.

shall be written. So it shall be

The image displays a musical score for the song "The Wind" by The Beatles. It consists of two systems, each with a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in standard notation with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass part is written in standard notation with a bass clef, the same key signature, and time signature. The guitar part includes a TAB (Tape Automated Bass) line below the staff, which provides fret numbers for the guitar. The bass part also includes a TAB line below the staff, which provides fret numbers for the bass. The score is divided into two measures by a double bar line. The first measure contains a guitar riff and a bass line. The second measure contains a guitar riff and a bass line. The guitar part is written in standard notation with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass part is written in standard notation with a bass clef, the same key signature, and time signature. The guitar part includes a TAB (Tape Automated Bass) line below the staff, which provides fret numbers for the guitar. The bass part also includes a TAB line below the staff, which provides fret numbers for the bass. The score is divided into two measures by a double bar line. The first measure contains a guitar riff and a bass line. The second measure contains a guitar riff and a bass line.

done.

Musical notation system 1: Treble clef, key of D major (F#), 6/4 time signature. The staff contains two measures. The first measure has a 6/4 time signature, and the second measure has a 5/4 time signature. The notes are: D4, F#4, A4, B4, C5, D5, F#4, A4, B4, C5, D5. The TAB below shows fingerings: 3, 4, 3, 5, 3, 4, 3, 5, 3, 4, 3.

Musical notation system 2: Treble clef, key of D major (F#), 6/4 time signature. The staff contains two measures. The first measure has a 6/4 time signature, and the second measure has a 5/4 time signature. The notes are: D4, F#4, A4, B4, C5, D5, F#4, A4, B4, C5, D5. The TAB below shows fingerings: 3, 6, 3, 6, 3, 6, 3, 6, 3, 6, 3.

Musical notation system 3: Treble clef, key of D major (F#), 6/4 time signature. The staff contains two measures. The first measure has a 6/4 time signature, and the second measure has a 5/4 time signature. The notes are: D4, F#4, A4, B4, C5, D5, F#4, A4, B4, C5, D5. The TAB below shows fingerings: 5, 3, 4, 3, 5, 3, 5, 3, 4, 3, 5.

Musical notation system 4: Treble clef, key of D major (F#), 6/4 time signature. The staff contains two measures. The first measure has a 6/4 time signature, and the second measure has a 5/4 time signature. The notes are: D4, F#4, A4, B4, C5, D5, F#4, A4, B4, C5, D5. The TAB below shows fingerings: 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3.

Musical notation system 5: Treble clef, key of D major (F#), 5/4 time signature. The staff contains two measures. The first measure has a 5/4 time signature, and the second measure has a 6/4 time signature. The notes are: D4, F#4, A4, B4, C5, D5, F#4, A4, B4, C5, D5. The TAB below shows fingerings: 4, 3, 5, 3, 4, 3, 5, 3, 4, 3, 5.

Musical notation system 6: Treble clef, key of D major (F#), 5/4 time signature. The staff contains two measures. The first measure has a 5/4 time signature, and the second measure has a 6/4 time signature. The notes are: D4, F#4, A4, B4, C5, D5, F#4, A4, B4, C5, D5. The TAB below shows fingerings: 3, 3, 3, 3, 5, 3, 6, 3, 6, 3, 6.

Rhythm overdubs on E ⑥

Rhythm exercises on E 

Am/E

on repeat

Ah

sustain E

TAB

TAB

The musical score for "The Wind" by The Beatles is presented in a four-staff format. The top staff is for guitar, the second for bass, and the third for drums. The fourth staff is a tablature for the guitar. The score is in the key of D major (indicated by two sharps) and 6/4 time. The guitar part features a melodic line with a key signature change from D major to C major (one sharp) in the second system. The bass part provides a steady, rhythmic accompaniment. The drum part consists of a simple, steady beat. The tablature for the guitar shows the fret numbers for the notes in the melodic line.

First system of musical notation, consisting of three staves. The top staff is in treble clef, key of D major (one sharp), and 6/4 time. It features a melodic line with eighth notes and a bass line with a half note and a whole note. The middle staff is in treble clef, key of D major, and 6/4 time, featuring a melodic line with eighth notes. The bottom staff is a guitar tablature in standard tuning (E, A, D, G, B, E), showing fret numbers 9, 7, 8, 7, 9, 7, 8, 7, 9, 7, 8, 7.

Second system of musical notation, consisting of three staves. The top staff is in treble clef, key of D major (one sharp), and 5/4 time. It features a melodic line with eighth notes and a bass line with a half note and a whole note. The middle staff is in treble clef, key of D major, and 5/4 time, featuring a melodic line with eighth notes. The bottom staff is a guitar tablature in standard tuning (E, A, D, G, B, E), showing fret numbers 7, 9, 7, 9, 7, 7, 7, 7, 9, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10.

1. 2. H E5

4 3 5 3 4 3 : 4 3 5 7 5 8 10 12 8

3 6 3 6 3 6 3 6 3 6 : 3 6 3 6 3 6 7 5 7 9 10 7

D5 E5 A5 D5 C5

10 12 8 8 10 12 8 10 12 8 8 10 12 8

9 10 7 7 9 10 7 9 10 7 7 9 10 7

A5 D5 E5 A5 D5 I F#5

Full Full Full

(17) (17) 16 17 14 17 14 17

Rhythm Figure 1

9 10 7 7 9 10 7 9 10 7 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

First system of musical notation. The top staff is a standard musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature staff with six lines, labeled 'T' (Treble) and 'B' (Bass). The tablature contains fret numbers: 15, 14, 17, 15, 14, 15, 14, 16, 16, 14, 13, 16, 14, 13, 14, 13, 16, 13, 14, 13, 16, 13, 13, (13), (13), 14.

Second system of musical notation. The top staff is a standard musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature staff with six lines, labeled 'T' (Treble) and 'B' (Bass). The tablature contains fret numbers: 2, 2, 2, 2, 3, 3, 2, 0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4, 4, 2, 4, 5, 5, 4, 2.

Third system of musical notation. The top staff is a standard musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature staff with six lines, labeled 'T' (Treble) and 'B' (Bass). The tablature contains fret numbers: 16, 14, 16, 16, 13, 14, 13, 16, 13, 14, 12, 15, 14, 15, 14, 12, 13, 12. Above the staff, the text "Repeat 'A' rhythm guitar pattern" is written.

Fourth system of musical notation. The top staff is a standard musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature staff with six lines, labeled 'T' (Treble) and 'B' (Bass). The tablature contains fret numbers: 14, 13, 12, 14, 13, 11, 14, 12, 11, 18, 19, 16, 18, 19, 18. Above the staff, the text "w/Bar" is written.

Fifth system of musical notation. The top staff is a standard musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature staff with six lines, labeled 'T' (Treble) and 'B' (Bass). The tablature contains fret numbers: 19, 18, 19, 16, 18, 15, 17, 17, (17). Above the staff, the text "8va" is written. Below the staff, the text "B Full" is written.

Sixth system of musical notation. The top staff is a standard musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature staff with six lines, labeled 'T' (Treble) and 'B' (Bass). The tablature contains fret numbers: 17, 14, 14, 16, 17, 14, 14, 16, 17, 19, 19, 19, (19), 17, 16, 17, 18. Above the staff, the text "8va" is written. Below the staff, the text "Full" is written.

J Ensemble

14 13 16 14 13 14 12 10 8 14

4 4 2 4 5 5 4 6 4 2 5 5 5 5 5 5 5 5 5 5 5 5

1., 2., 3.

14 12 10 8 10 12 14 14 14 12 10 14 12 10 8 10 12 14

4.

6 4 2 0 2 4 6 6 6 4 2 6 4 2 0 2 4 6

Guitar Solo
Rhythm Guitar "A" pattern

K

9 13 9 13 9 12 9 13 10 13 10 13 10 13 10 13 7 13 7 13 7 13 7 13 9 13 9 13 9 13 9 13

4 4 4 4 4 4 4 4 4 4 4 4 3 3 2 0

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of eighth notes with natural signs above them. The bottom staff is a guitar TAB with fret numbers: 5 13 5 13 7 13 7 13 4 13 4 13 5 13 5 13. Above the first four pairs of notes are 'T' marks. The final measure has a slur over the notes 4 5 4, followed by 7 5 6.

Second system of musical notation. The top staff is a treble clef with a key signature of three sharps. It contains a series of eighth notes. The bottom staff is a guitar TAB with fret numbers: 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2. The final measure has a slur over the notes 4 4 2 4 5 5 4 2.

Third system of musical notation. The top staff is a treble clef with a key signature of three sharps. It contains a series of eighth notes with triplets marked '3'. The bottom staff is a guitar TAB with fret numbers: 11 13 14 12 14 15 12 14 15 16 17 16 14 15 16 15. The final measure has a slur over the notes 17 16 14 15 16 15.

Fourth system of musical notation. The top staff is a treble clef with a key signature of three sharps. It contains a series of eighth notes. The bottom staff is a guitar TAB with fret numbers: 4 2 4 2 4 2 4 2 4 2 4 2 3 3 2 0 4 2 4 2 4 2 4 2 4 2. The final measure has a slur over the notes 4 2 4 2 4 2 4 2.

Fifth system of musical notation. The top staff is a treble clef with a key signature of three sharps. It contains a series of eighth notes with triplets marked '3'. A box labeled 'L' is present. The bottom staff is a guitar TAB with fret numbers: 14 16 17 19. Above the last note is the word 'Full'. The final measure has a slur over the notes 6 6 7 6 7 4 4 6 7 4 7 6 4.

Sixth system of musical notation. The top staff is a treble clef with a key signature of three sharps. It contains a series of eighth notes. The bottom staff is a guitar TAB with fret numbers: 4 4 2 4 5 5 4 2 6 6 7 6 7 4 4 6 7 4 7 6 4. The final measure has a slur over the notes 6 6 7 6 7 4 4 6 7 4 7 6 4.

N Ensemble
Guitar I and II

(Bass 8ba)

Guitar Solo
Guitar II Rhythm Figure 2

O

with pick edge

wide vibr.

P

G5 F#5

G5 F#5 E5

Oh oh oh oh oh

Guitar I and II

D5 E5 F#5 G5 F#5

oh oh oh oh oh

G5 F#5

G5 F#5 C#5

oh oh oh oh oh

E5 F#5 G5 F#5

oh oh oh oh

Q

F#m D5

TAB 12 9 10 12 9 10 12 9 10 12 9 10

TAB 7 9 5 7 4 5 7 9 5 7 4 5

B5 E5 F#m 1. 2.

TAB 12 9 10 12 9 9 11 (11) 12 12 12

TAB 7 9 5 7 2 2 4 (4)

R

F#m D5

TAB 12 9 10 12 9 10 11 9 9 11 12 9 11 9 12 12 12

TAB 4 5 7 4 5 7 7 5 6 7 4 6 7 4 6 7 6 4 4 4

System 1:

- Guitar I:** Treble clef, E major key signature. Notes: B5, A5, G#5, F#5, E5, D5, C#5, B5, A5, G#5, F#5, E5. Chords: B5, E5, F#m.
- Tablature:** 12 9 10 12 9 10 11 9 | 9 9 11 9 12 11 9 9 10 9 | 11

System 2:

- Guitar I:** Treble clef, E major key signature. Notes: B5, A5, G#5, F#5, E5, D5, C#5, B5, A5, G#5, F#5, E5. Chords: B5, E5, F#m.
- Tablature:** 4 5 7 4 5 7 7 5 | 6 6 7 6 4 7 6 6 7 6 | 6

System 3:

- Guitar II:** Treble clef, E major key signature. Notes: C#5, D5, B5, C#5, A5, B5, D5. Chords: C#5, D5, B5, C#5, A5, B5, D5.
- Tablature:** 9 12 10 12 10 9 10 9 | 11 9 11 9 9 11 9 | 12

System 4:

- Guitar I:** Treble clef, E major key signature. Notes: C#5, D5, B5, B5, C#5, E5. Chords: C#5, D5, B5, B5, C#5, E5.
- Tablature:** 12 10 9 10 9 12 9 12 | 10 12 10 9 12 10 9 | 11

System 5:

- Tenor:** Treble clef, E major key signature. Notes: 12 12 12 12 12 9 10 | 12 12 12 12 10 9 | 12 12 12 12 12 9 10 | 12 10 9 10
- Tablature:** 12 12 12 12 12 9 10 | 12 12 12 12 10 9 | 12 12 12 12 12 9 10 | 12 10 9 10

System 6:

- Guitar I:** Treble clef, E major key signature. Notes: 9 9 9 9 9 10 12 | 9 9 9 9 9 10 | 9 9 9 9 9 10 12 | 9 12 10 11
- Tablature:** 9 9 9 9 9 10 12 | 9 9 9 9 9 10 | 9 9 9 9 9 10 12 | 9 12 10 11

THE PROPHECY

Words and Music by
DAVE MURRAY and STEVE HARRIS

[illegible]

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F add9 G 1., 2., 3. Am. 4. Am.

Full Full Full Full

(electronically harmonized one octave up 3rd and 4th time)

Full Full Full Full

New Tempo ♩=m.m. 92
Dm

Light PM

Light PM

B $\%$ Verse Vocal

D5 C5 G5

1. Now _____ that I know that the right time has come, my pre -
2. Now _____ that they see the di - sas - ter is done, now they

Guitar I Guitar II

Full

Bb5 C5 Dm C5

dic - tion will sure - ly be true. The im - pend - ing di - sas - ter, it
put all the blame on - to me. They feel I brought on a

G5 Bb5 C5 E5

looms, curse. and the whole of the vil - lage is doomed. Why
curse. Don't they know that the tor - ment it stays? With this

D5 B5 C5 D5

don't you lis - ten to me? Is it so hard to un - der -
know - ing that I walk a - lone. Through the eyes of the fu - ture I

E5 D5 B5

stand see that I am the real sev - enth son, your
they don't e - ven know what fear is. Don't they

TAB

8 8 8 8 7 7 7 7 5 5 5 5 4 2 4 2 4 2

C D Am B5

life or death, on me de - pends. Im - pend - ing di - sas - ter,
know I'm the one who is cursed? (suf - f'ring and death) Souls last for - ev - er
(Lu - ci - fer beck - ons)

TAB

5 5 7 5 7 7 7 7 4 2 5 3 2 4 5

Am B5 Am

(souls cry - ing) the dev - ils laugh - ter, I heard the cry of the
(life af - ter death) or hea - ven here af - ter. Heard the call of the sev - en

TAB

7 7 7 7 4 5 2 4 5 7 7 7 7 5 5 5 5

B5 Am

sev - en whist - lers. Now Lu - ci - fer smiles,
whist - lers a gain. Lu - ci - fer laughs

TAB 4 5 2 4 5 7 7 7 2 5 5 5 5

B5 [C] Chorus Eb5

looks on and waits. I'll take And

TAB 4 5 3 4 3 6 6 6 6 6 6 6 6

Ab5 Db5 Bb5

your life in my hands, your
their life in my hands, their

TAB 6 6 6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3

Eb5 Db5 Ab5

fate, your for - tune's in
fate, their for - tune's in

TAB 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

B \flat 5 E \flat 5 A \flat 5

my vi - sions. Heed No what one } I

my vi - sions. No

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B \flat 5, E \flat 5, A \flat 5). It contains the lyrics "my vi - sions. Heed No what one } I". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a guitar/bass line in bass clef with a key signature of one flat. The guitar/bass line includes fret numbers (3, 3, 3, 3, 3) and chord diagrams (6, 6, 6, 6, 6).

D \flat 5 B \flat 5

say and you'll see what will

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (D \flat 5, B \flat 5). It contains the lyrics "say and you'll see what will". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a guitar/bass line in bass clef with a key signature of one flat. The guitar/bass line includes fret numbers (6, 6, 6, 6, 6) and chord diagrams (3, 3, 3, 3, 3).

D \flat 5

be, { please and lis - ten to too

and now it's too

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (D \flat 5). It contains the lyrics "be, { please and lis - ten to too" and "and now it's too". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a guitar/bass line in bass clef with a key signature of one flat. The guitar/bass line includes fret numbers (6, 6, 6, 6, 6, 6) and chord diagrams (6, 6, 6, 6, 6, 6).

B \flat 5

me. late. to Coda

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B \flat 5). It contains the lyrics "me. late. to Coda". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a guitar/bass line in bass clef with a key signature of one flat. The guitar/bass line includes fret numbers (3, 3, 3, 3, 3, 3, 3) and chord diagrams (3, 3, 3, 3, 3, 3, 3).

D Instrumental
Em

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes.

Tablature staff (TAB) corresponding to the first musical staff, showing fret numbers 10, 8, 7, 10, 7, 10, 7, 8, 10, 7, 8, 9, 8.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes.

Tablature staff (TAB) corresponding to the second musical staff, showing fret numbers 7, 5, 8, 7, 8, 7, 8, 5, 7, 8, 5, 7, 5, 8.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, followed by a whole note.

Tablature staff (TAB) corresponding to the third musical staff, showing fret numbers 7, 9, 9, 9, 7, 9, 9, 9, 7, 9, 9, 9.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, followed by a whole note.

Tablature staff (TAB) corresponding to the fourth musical staff, showing fret numbers 9, 10, 8, 7, 10, 7, 10, 7, 8, 10.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, followed by a whole note.

Tablature staff (TAB) corresponding to the fifth musical staff, showing fret numbers 5, 7, 5, 8, 7, 8, 7, 8, 5, 7.

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, followed by a whole note.

Tablature staff (TAB) corresponding to the sixth musical staff, showing fret numbers 0, 9, 12, 7, 7, 5, 7, 7, 5.

Em

7 8 7 9 8 9 10 8 7 10 7 10 7 8 10 9 8 7 9 8

8 5 7 5 8 5 7 5 8 7 8 7 8 5 7 8 5 7 5 8

PM

9 9 7 9 9 12 9 9 9 9 7 9 9 9 9 7

D Em

9 10 8 7 10 7 10 7 8 10 7 10 7 9 8 9 7

5 7 5 8 7 8 7 8 5 7 8 5 7 8 5 2

let ring PM let ring

0 9 12 7 7 7 5 7 7 7 5 9 9 9 7 0 9 12

E

DmC

DmC

Am

Dm

C

F

Bb

Dm

A

1 Dm

♩=138

Guitar Solo
Rhythm Guitar Figure 1

F

2. Dm

Bb/D

C

Guitar II

Dm

Continue Rhythm Guitar Figure 1

Bb/D

Rhythm Figure 2

C Dm Am Bb

Full *slow release* Full Full Full Full Full Full ½ ½

G Am

Continue Rhythm Figure 2

Bb G

New Tempo ♩=92

Dm C Gm

unison bends Full ½ Full Full Full Full

Dm C Am

unison bends Full Full Full Full

D. S. al Coda

TAB

CODA Repeat and Fade into next section

TAB

New Tempo $\text{♩} = 122$
Acoustic Guitar

G

Dm Dm/F Dm/E Dm

TAB

Acoustic Guitar

TAB

System 1: Chords F and B \flat .

System 2: Chords Dm and Dm/C.

System 3: repeat and fade.

THE CLAIRVOYANT

 = 112

Instrumental Introduction

Words and Music by STEVE HARRIS

A

Bass Cue Guitar tacet 8 bars

Bass Cue Guitar tacet 8 bars

Enter Guitar (Bass continues figure)

D

P.M.

TAB

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 ||

TAB	2	5	2	4	2	5	2	0

TAB

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

C5

TAB

2 5 2 4 2 5 2

5 5 5 5 4 2 5

TAB

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 4 2 5

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D5

5 5 5 5 4 2 5

5 5 5 5 4 2 5

D5

(5) 4 5

5 5 5 5 4 2 5

4 5

10 12 10 12 10 12 10

12

7 5 7 9 7 5 7

0

Rhythm Guitar

C5

D5

10 12 10 12 10 12 10 10 8 8 8 8 7 5 8

7 5 7 9 2 5 7 7 5 5 5 5 4 2 5

(8) 8 8 8 8 7 5 8 8 8 8 7 5 8

(5) 5 5 5 5 4 2 5 5 5 5 4 2 5

7 7 8 8 8 8 7 5 8 7 7

4 0 5 5 5 5 4 2 5 4 0

B Vocal
Dm
Guitar II

1. Feel the sweat break on my brow.
2. I wonder why, I wonder how
3. Just by look - ing through your eyes,

let ring_____

3 1 3 5 5 3 5

Gm

Is it me or is it
that it seems the that the
he could see the fu - ture

3 5 3 5 3

Bb1 C Dm

sha - dows that are danc - ing on the walls? Is this a dream
pow - ers get - ting strong - er ev - 'ry day. I feel a
pen - e - tra - ting right in through your mind. See the truth

3 5 3 1 3

Csus2

____ or is it now?____
 strength, an in - ner fire;____
 ____ and see your lies.____

5 3 5 3

Gm Bb

Is this a vis - ion or nor - mal - i - ty I
 but I'm scared I won't be a - ble to con -
 But for all his pow - er could-n't fore -

5 3 5 3

C Dm/A Instrumental Bb

see be - fore my eyes?
 trol it an - y - more.
 see his own de - mise.

5 3 10 12 10 11 13 10 6 5 6 8 5 6

System 1:

- Measure 1: C/G (Fret 12, 10, 12)
- Measure 2: Dm/A (Fret 10, 12, 10)
- Measure 3: Dm/A (Fret 10, 12, 10)
- Measure 4: Bb (Fret 11, 13, 10)

System 2:

- Measure 1: C/G (Fret 5, 7, 5)
- Measure 2: Cm/G (Fret 6, 5, 7)
- Measure 3: Ab (Fret 6, 5, 6)
- Measure 4: Bb/F (Fret 8, 5, 6)

System 3:

- Measure 1: C/G (Fret 12)
- Measure 2: Cm/G (Fret 8, 6, 8)
- Measure 3: Ab (Fret 9, 6, 8)
- Measure 4: Bb/F (Fret 6, 8, 6)

System 4:

- Measure 1: Cm/G (Fret 5)
- Measure 2: Cm/G (Fret 4, 3, 4)
- Measure 3: Ab (Fret 6, 3, 4)
- Measure 4: Bb/F (Fret 3, 5, 3)

C

Dm

B \flat /D

C/D

Dm

There's a time to live and a time to die when it's

2nd time only
let ring

Dm

B \flat /D

C5

D5

time to meet the maker. There's a

time to live, but is - n't it strange that as

B \flat /D C/D D5

7 5 8 5 3 7

13 15 15 13 15

soon as you're born you're dy - ing There's a ing? There's a

B \flat /D C5 1. D5 to Coda 2. C5

7 5 8 5 3 3 7 5 2 3 3

10 13 10 11 13 13 15 10 12 12 13

Guitar Solo

8va

Full

P.M.

wide vib.

7

P.M.-

6

Sheet music for guitar, featuring standard notation and tablature (TAB) across six systems. The key signature is three sharps (F#, C#, G#).

System 1:

- Standard notation: Treble clef, key signature of three sharps. The melody includes eighth and sixteenth notes, with a trill (tr) and a wavy line indicating a vibrato effect.
- TAB: Fret numbers 7, 9, 7, 9, 7, 9, (7 9), 7, 12, 14, 16, 17, 14, 16, 17, 17. A "Full" vibrato mark is above the final fret.

System 2:

- Standard notation: Treble clef, key signature of three sharps. The melody includes eighth and sixteenth notes, with a trill (tr) and a wavy line indicating a vibrato effect.
- TAB: Fret numbers 9, 10, 9, 10, 9, 10, 9, 10, (9 10), 9, 9, 10, 12, 14, 11, 12, 14, 14. A "Full" vibrato mark is above the final fret.

System 3:

- Standard notation: Treble clef, key signature of three sharps. The melody includes eighth and sixteenth notes, with a trill (tr) and a wavy line indicating a vibrato effect. An 8va (octave up) marking is present.
- TAB: Fret numbers 19, 19, (19), 17, 16, 17, 16, 14, 16, 17, 14, 16, 17, 16, 14, 16, 17, 19, (19). "Full" vibrato marks are above frets 19, 19, and 19.

System 4:

- Standard notation: Treble clef, key signature of three sharps. The melody includes eighth and sixteenth notes, with a trill (tr) and a wavy line indicating a vibrato effect.
- TAB: Fret numbers 14, 7, 7, 9, 7, 7, 9, 7, 7, 7, 7, 9, 7, 7, 9, 7, 7. A "Full" vibrato mark is above fret 14.

System 5:

- Standard notation: Treble clef, key signature of three sharps. The melody includes eighth and sixteenth notes, with a trill (tr) and a wavy line indicating a vibrato effect.
- TAB: Fret numbers (19), (19), 17, 16, 17, 16, 16. A "hold bend" marking is above fret 19. A 1/2 (half) bend marking is above fret 16.

System 6:

- Standard notation: Treble clef, key signature of three sharps. The melody includes eighth and sixteenth notes, with a trill (tr) and a wavy line indicating a vibrato effect.
- TAB: Fret numbers 6, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 6, 9, 5.

⊕ CODA

Cm Ab/C Bb/C Cm

time to live — and a time to die, — when it's

TAB 5 3 3 3

8 4 6 8

Ab/C Bb5 C5 Ab/C

time to meet — the mak - er. — There's a time to live, — but

TAB 5 3 7 7 5 5 5 3

8 8 8 9 8 8 10 10 8 9 11 11

Bb/C C5 Ab/C Bb5 Bb5

is-n't it___ strange___ that as soon as your born___ you're dy - ing?_

TAB 3 3 3 3 3 3 0 1 1

TAB 11 13 8 9 7 7 10 7 6

D

TAB 10 12 10 12 10 12 10 12

TAB 7 5 7 9 2 5 7 5

I feel re-born a

TAB (12) 10 12 10 12 10 12

gain.

TAB 10 12 12 12 12 11 9 10

Gliss.

12 12 12 12 11 9 10 12 12 12 12 11 12

12 11 12 12 11 12 12 11 12 12 11 12 10 10 10 7 7 7

ONLY THE GOOD DIE YOUNG

Words and Music by
STEVE HARRIS and BRUCE DICKINSON

A $\text{♩} = 160$
Introduction

Em Cmaj7

Bm/D Em

1. 2. to Coda

1. The

3

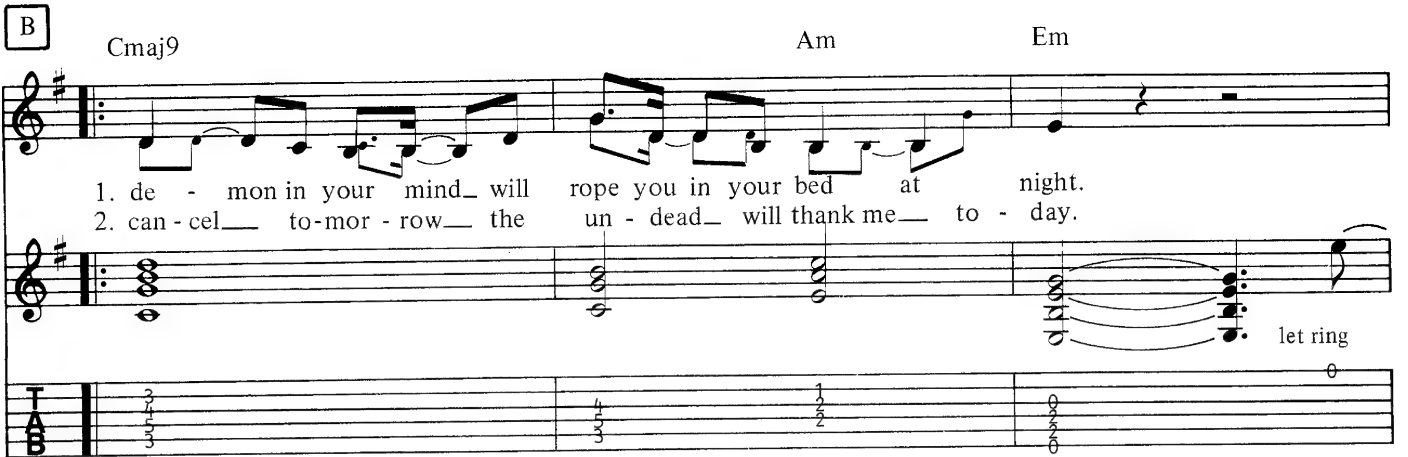
3

B

Cmaj9 Am Em

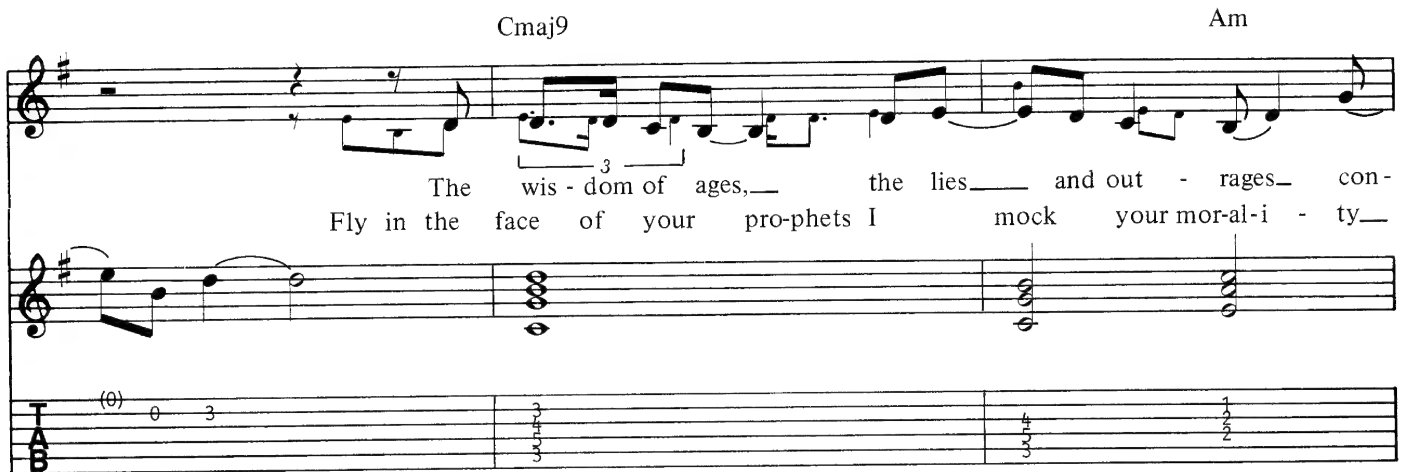
1. de - mon in your mind_ will rope you in your bed at night.
2. can - cel_ to - mor - row_ the un - dead_ will thank me_ to - day.

let ring



Cmaj9 Am


The wis - dom of ages, the lies_ and out - rages_ con -
Fly in the face of your pro-phets I mock your mor-al-i - ty_



Em7 A5

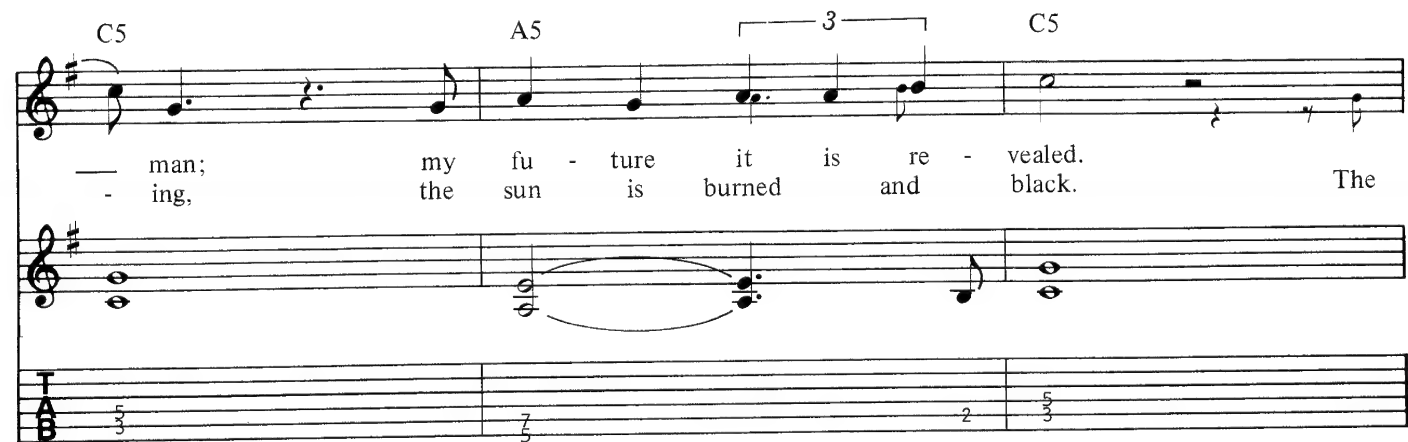
- cealed. plays. The Time moon it waits for no_ and bleed-

let ring



C5 A5 C5

- man; my fu - ture it is re - vealed. The
- ing, the sun is burned and black.



The musical score consists of three staves:

- Vocal Staff (Treble Clef, Key of D Major):** The melody starts on A5, moves to C5, and ends on Em7. The lyrics are: "Time it waits for no man; my fate is sealed. If I book of life is silent, no turning back." There are triplets indicated by a bracket over three notes.
- Guitar Staff (Treble Clef, Key of D Major):** Accompanying chords include A5, C5, and Em7. It features a triplet of eighth notes and a final chord with a double bar line and repeat sign.
- TAB Staff (Bass Clef):** Shows fret numbers (7, 2, 3, 5) and string numbers (1-6). It includes a triplet of eighth notes and a final chord with a double bar line and repeat sign.

2. C Em7 Dm B \flat add9

On - ly the good die young, all the e -

PM

(3)

Cadd9 Dm

The musical score consists of three parts:

- Vocal Line (Top Staff):** Treble clef, key signature of one sharp (F#). The melody is: - vil seems to last__ for - ev - er. On - ly the good__ die young,. There are rests under "last__" and "good__".
- Guitar Melody (Middle Staff):** Treble clef, key signature of one sharp. It follows the vocal line with some embellishments. A bracket labeled "let ring" spans from the first measure to the end of the second measure.
- Tablature (Bottom Staff):** Shows fret numbers for each string. Measure 1: (1) 3, 1, 3, 3. Measure 2: 5, 3, 5. Measure 3: 7, 7 7 7, 7 7 7, 7 7, 7 7. An arrow labeled "PM" points to the right across measures 2 and 3.

all the e - vil seems to live for - ev - er.

let ring

let ring

1 3 3 5 1

F5

D7

On - ly the good die young.

PM

T

B

10 4

PM

T

B

10 6

Eb

T

B

(4) 3 4 6 5 3 6 5 6 8 6 5

T

B

(6) 6 6 9 8 7 8 8 8 11 9 8

F5 D \flat

On - ly the good____ die young.____

PM

TAB

10 4

PM

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 6

TAB

(4) 3 4 6 5 3 6 5 6 8 6 5 14

TAB

(6) 7 6 9 8 7 8 8 8 11 9 8

Instrumental
Guitar Solo

Guitar II

F#5

Full

Full

Full

G5

E5

16 16 15 16 17 14 14 14 (14) 12 14 14 (14) 12

F#5

C#5

3

3

3

3

F#5

PM

11 2 4 5 2 4 5 7 9 6 7 6 4 9 (9) 7 6 7 6

G5

E5

F#5

w/Bar

w/Bar

4 6 2 5 7 6 6 5 7 5 7

G5

E5

3

F#5

3

3

3

3

3

4 6 7 4 6 7 5 6 7 4 6 2 5 3 2 4 6 2 5 3 2 4 2 5 4

C#5

F#5

3

3

3

G

E5

3

3

16 14 14 16 (16) 14 14 14 16 14 17 15 14 15 14 16

F#5

8va

5


Full

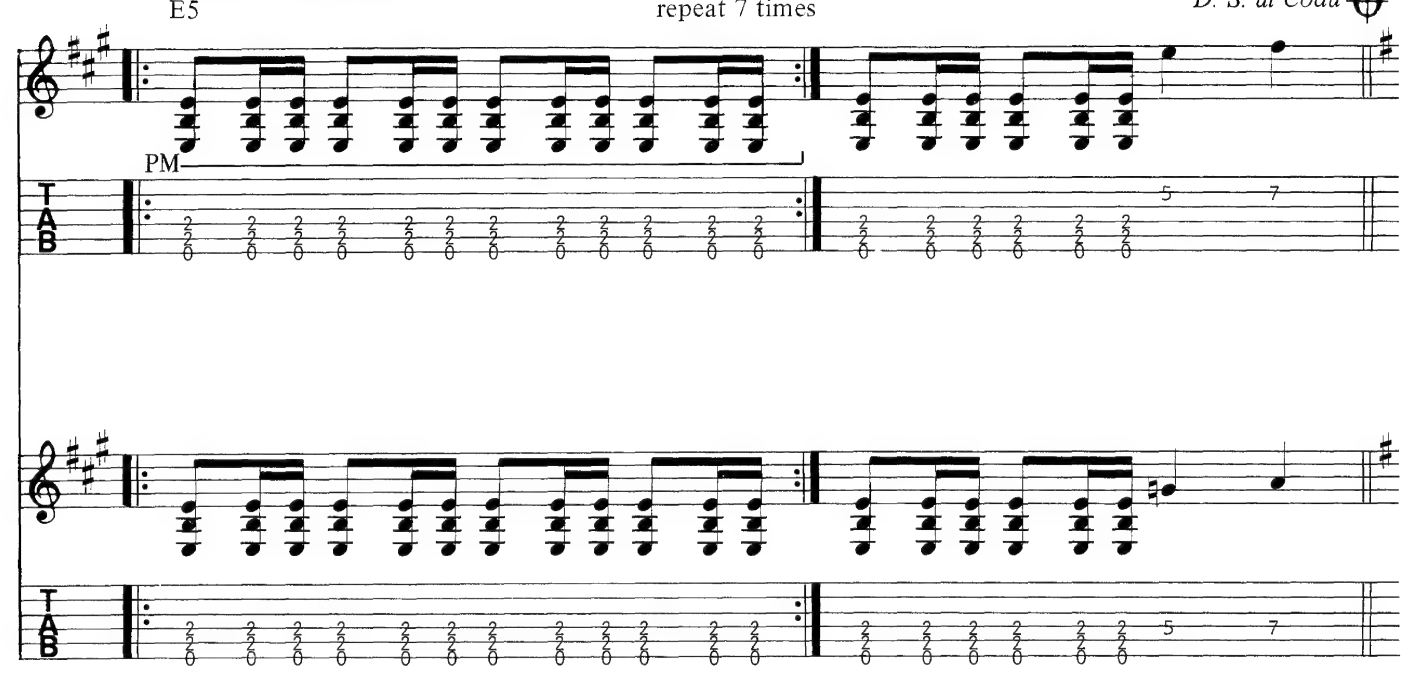
Full


14 14 16 17 14 16 17 14 15 17 17 17 16 19 (19)

Guitar I and II
 Improvised Bass Solo
 E5

repeat 7 times

D. S. al Coda 

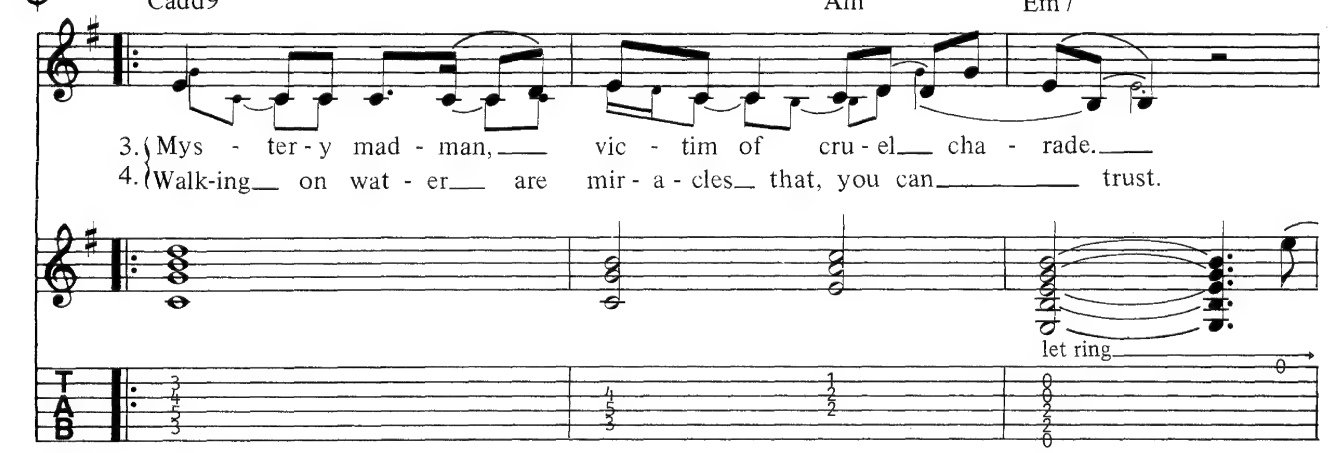


 *CODA* E Cadd9

Am Em7

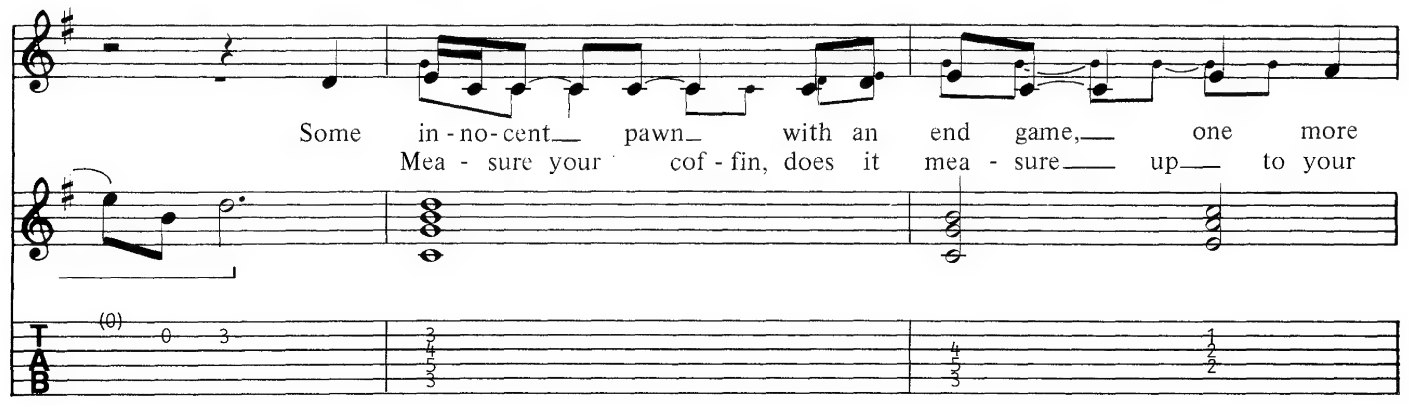
3. Mys - ter - y mad - man, vic - tim of cru - el cha - rade.
 4. Walk - ing on wat - er are mir - a - cles that, you can trust.

let ring



Cadd9 Am

Some in - no - cent pawn with an end game, one more
 Mea - sure your cof - fin, does it mea - sure up to your



Em7 A5

stale - mate. Is death an - oth - er birth-
 lust? So, I think I'll leave_

let ring

The first system of music includes a vocal line with lyrics, a piano accompaniment with sustained chords, and a guitar tablature line with fret numbers 0, 3, 5, and 2.

C5 A5

- day, a way to kiss your dreams good -
 you with your bish - ops and your guilt_

The second system continues the musical piece with a vocal line, piano accompaniment, and guitar tablature. The guitar line includes a 5-fret barre.

C5 A5 C5

bye? Oh, the un - dead live with - in us and see through our_
 So, un - til the next time have a good_

The third system features a vocal line with lyrics, piano accompaniment, and guitar tablature. The guitar line includes a 5-fret barre and a triplet of notes.

1. Em7 2. Em7

eyes. }
 sin. }

The fourth system shows a vocal line with lyrics, piano accompaniment, and guitar tablature. It includes a first and second ending for the piano part, both marked with an Em7 chord.

F

Dm

B \flat

On - ly the good — die young, — all the e -

PM

C

- vil seems to last — for - ev - er.

let ring

Dm

B \flat add9

On - ly the good — die young, — all the e -

PM

Cadd9

- vil seems to last — for - ev - er.

let ring

F5

D \flat

On - ly the good die young.

PM

TAB

10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 4

PM

TAB

10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 6

The musical score for 'E♭' is presented in a four-staff format. The top staff is a treble clef guitar staff with a key signature of one sharp (F#). The second staff is a treble clef guitar staff with a key signature of one sharp (F#), containing a melodic line with various intervals and ties. The third staff is a bass clef guitar staff (TAB) with a key signature of one sharp (F#), showing fret numbers (4, 3, 4, 6, 5, 3, 6, 5, 6, 7, 6, 5) and a melodic line. The bottom staff is a bass clef guitar staff (TAB) with a key signature of one sharp (F#), showing fret numbers (6, 6, 9, 8, 7, 8, 8, 8, 11, 9, 8) and a melodic line. The score is divided into two measures by a double bar line.

F5

D♭5

PM

TAB 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 4

PM

TAB 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 6

E♭5

TAB (4) 3 4 6 5 3 6 5 6 7 6 5

TAB (6) 6 6 9 8 7 8 8 8 11 9 8

Guitar Solo 2
Rhythm Guitar

G

F#5

G5

E5

F#5

C#5

Full

7 10 9 10 9 7 9 10 16 16 (16) 14 14 15 17

8va

F#5

G5

E5

Full

14 16 17 19 Full 19 Full (19) 17 16 17 16 14 1 1/2 hold bend

H

F#5

CADENZA

slow release with fing. then w/Bar

pick scrapes

Full

tr

14 17 14

tr

17 14 (14 17) 14 (14 15) 14 15 14 12 14 13 13 14 13 14 13 14 13 16 14 16 14 16 14 12

waver pitch w/Bar

unison bend release slowly creating dissonance

13 14 (13) 14 (13) 14 (14 13) 10 12 9 (12)

E5

Full

Full

Full

tr

timbre change (alter pick angle)

Full

1/2

drag pick on open strings

Full

1/2

6

6

wide vibr.

1/2

w/Bar

Transcribed by
LARRY GIANNECHINI

Seventh Son Of A Seventh Son
Only The Good Die Young
Can I Play With Madness
The Evil That Men Do
The Clairvoyant
Infinite Dreams
The Prophecy
Moonchild

